

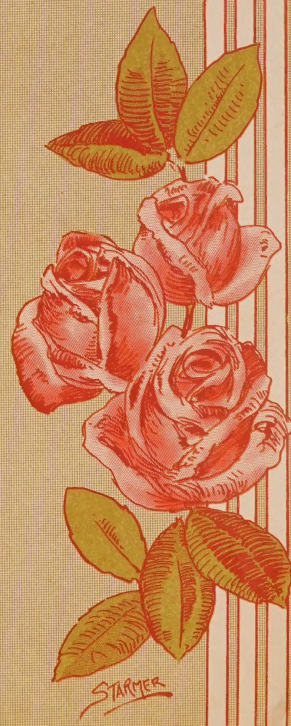
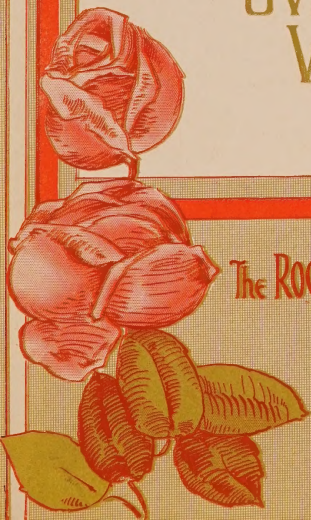
Lovie Dear

WORDS BY
FRED BONNY
MUSIC BY
TOM LEMONIER

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Successfully Introduced by
MISS AIDA
OVERTON
WALKER

Published by
The ROGERS BROS. MUSIC PUB. CO.
NEW YORK



TRY THIS ON YOUR PIANO.

Welcome Home.

Story by
Henry S. Creamer.
Music by
Maurice Daniels.

Writers of
You're a Wise Little Dame.

Marcia.

Piano.

Till Voice.

Have you ev - er no - ticed while you roam a - round —
When you strike the ci - ty this is what they say —

What a lit - tle real true friend-ship can be found. — If you have
Gee we're glad to see you, sor - ry you can't stay. — They'll take you

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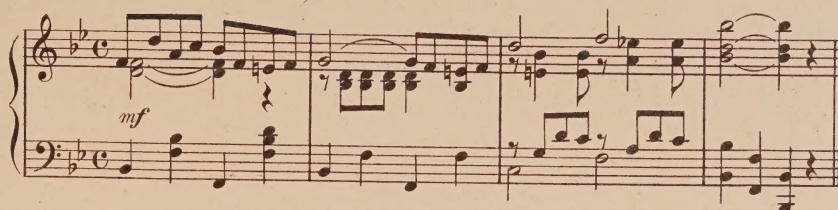
Lovie Dear.

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Words by
Fred Bonny.

Music by
Tom Lemonier.

Piano.



Think-ing of the hap - py days gone
Ma - ma would say "Sweet" when she'd call

by _____ I sit and sigh _____ and some times cry _____
me _____ And pa - pa gee _____ he'd say "Toot - sie" _____

Mel-an-chol - y days have come I fear _____ I love to hear _____ you call me
Neigh-bors said I was so cute and small _____ They'd love to call _____ me Ba - by

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dear — I re - call the first time that we met — You called me
Doll — I've had sweet-hearts call me sug - ar plum — And there was

pet — I'll ne'er for - get — 'Twas love at sight — love at its
one — he called me hon' — But what a treat — and most com -

height — To my de - light — you'd sing each night. —
plete — It sounds so sweet — when you re - peat. —

Chorus.

Lov - ie dear — Lov - ie dear — Lov - ie dear — Lov - ie dear —

I have tried to get you on the tel - e - phone — to tell you

The first system of the musical score for 'Lovie Dear'. It features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line has a melisma on 'phone'.

beat it babe come home I am all — a-lone Lov - ie dear — Lov - ie dear —

The second system continues the vocal melody and piano accompaniment. The vocal line has a melisma on 'dear'.

Lov - ie dear — Lov - ie dear — Something has been left un-done that

The third system continues the vocal melody and piano accompaniment. The vocal line has a melisma on 'dear'.

can be done by on - ly one and That's you Lov - ie dear. — dear. —

The fourth system concludes the piece. It includes first and second endings for the vocal line, both leading to a final cadence. The piano accompaniment also concludes with a final cadence.

TRY THESE OVER ON YOUR PIANO

"I Can't Help Loving A Girl Like You."

Words by
HARRY S. KUKLIN

Mus. by
PAUL MAYER

CHORUS

I can't help I - dol - ing you, if you a - lone were mine, If
you know how I prize you, And how for you I pine, I
know those pret - ty eyes of blue, Would al - ways prove me true, For I just can't help

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Come Do That Twostep, Abie.

Words by
HARRY S. KUKLIN

Mus. by
PAUL MAYER and
W. B. BREDE

CHORUS

say: smile: Come do that two - step, my dar - ling Abie, Just squeeze and
eyes, oh, a - say - where, When you dance like that I am your
ba - by, Like B - ve - Tus - any I don't care, (whee) I hope the

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"I WONDER WHY IT'S YOU"

Words by
HARRY S. KUKLIN

Mus. by
EDMUND BRAHAM

Refrain con molto espressione

I won - der why I love you, what makes my love so true, I won - der what en -
chant - ment, fills my thoughts with pain, but you, From

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Take Me To Dat Masquerade.

Words by
HARRY S. KUKLIN.
Moderato

Mus. by
W. B. BREDE

CHORUS

Has - ey, would you take me to dat mas - quer - ade? Oh, yes, Now don't say no, If
you don't take me there my love for you will fade. Oh, yes, I like fall - en - snow, When
I get there I'll dance till my feet get sore, I'm a gwine to keep on dancing till I bust dat floor, Come

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